

1967

A Transcription of Maurice Ravel's Orchestral Suite, Ma mère l'Oye (Mother Goose)

Anthony Mazzara

Eastern Illinois University

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A TRANSCRIPTION OF MAURICE RAVEL'S

ORCHESTRAL SUITE, MA MERE L'ŒYE (MOTHER GOOSE)

(TITLE)

BY

Anthony Mazzara

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Science in Education

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1967

YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING
THIS PART OF THE GRADUATE DEGREE CITED ABOVE

Aug. 10, 1967
DATE

Aug 10, 1967
DATE

ACKNOWLEDGEMENT

A special note of "Thanks" is given to Dr. Earl Boyd, my advisor; Dr. George Westcott, transcription advisor; Dr. Robert Pence and Dr. James Robertson, who served on my committee. They extended to me all types of courtesies, patience, and considerations of which I am most sincerely appreciative.

To my family, Faye, my wife, and my two daughters, Joanna Marie and Julitta Ann, I extend a special love for the understanding they have shown during the husbandless and fatherless times they have experienced during the work on this degree.

PREFACE

The analytical report which is presented in the following chapters is intended to aid the reader in understanding the author's transcription of Maurice Ravel's Ma Mere l'Oye (Mother Goose).

A brief history of the composer's life is presented as an introduction to his orchestral work and an explanation is given as to his purpose for composing this particular suite.

Examples are given to explain techniques used in this transcription.

This transcription was written for the better high school or college concert band.

CHAPTER I

MAURICE RAVEL

Maurice Ravel was born in Ciboure, in the Basque region of France, on March 7, 1875. His parents, Joseph Ravel and Marie Delouart, moved to Paris in June, 1875. Ravel studied piano at the age of six with Henri Ghys, who was the excellent musician of Air Louis XIII. At the age of twelve, he began his study of music in the Paris Conservatory, his teachers being Charles de Beriot, Pessard, Gedalge and Faure. Although he was an exceptional student and revealed an unmistakable creative gift, Ravel failed on four occasions to win the greatly desired Prix de Rome.¹ The Academy of France in Rome, known for its Prix de Rome, is an old institution, established in 1666 by the French government to give young French artists a chance to devote themselves for seven years entirely to their art while living at the Medice Palace in Rome.²

His fourth attempt was made in 1905, after he had written such remarkable works as the Jeux d'Eau and the tender elegy Pavane pour une Infante Defunte, both for piano. The Scheherazade was written for voice and orchestra and at this period he also composed his String Quartet in F Major. The injustice of denying him the Prix de Rome, claiming that he

¹Ewen, David, The Complete Book of 20th Century Music, new and revised edition (Englewood Cliffs, New Jersey: Prentice Hall, 1959), 311.

²Seroff, Victor I, Maurice Ravel, First Edition (New York: Henry Holt and Company, 1956), 72.

made light of the subject they had chosen on which to compose, created a veritable scandal. This scandal brought on an investigation which caused the resignation of Theodore Dubois as head of the Conservatory. He was then replaced by Faure.³

During the World War of 1914-18, Ravel, though of frail physique, served as an ambulance driver. He served at the front until his health gave out and he was obliged to take a rest cure.⁴ During the war years he composed very little due to being depressed by the war but more so because of the death of his mother in 1917.⁵

After the war, Ravel bought a villa in Montfort l'Amaury, where he lived in comparative retirement for the remainder of his life. His life was devoted to composition. He was a slow worker who was painstakingly fastidious about every detail. He did not produce many compositions, but what he did write was of such high quality that it placed him in the vanguard of contemporary composers and among the foremost in France.⁶

The renowned French-American pianist, E. Robert Schmitz, visited Ravel in 1922. The purpose of this visit was to ask Ravel to become a member of the Consulting Committee of the Franco-American Society. This society, which later became Pro-Musica, was an organization devoted to the presentation of contemporary music of all nations. Mr. Schmitz was the president of Pro-Musica, and it was through his efforts and persuasion

³Ewen, David, The Complete Book of 20th Century Music, new and revised edition (Englewood Cliffs, New Jersey: Prentice Hall, 1959), 311.

⁴Thompson, Oscar, The International Cyclopedia of Music and Musicians, Ninth Edition (New York: Dodd, Mead, and Company, 1954), 1744.

⁵Blom, Eric, Groves Dictionary of Music and Musicians, 5th ed. Vol. VII (New York: St. Martins Press), 57.

⁶Ewen, David, The Complete Book of 20th Century Music, new and revised edition (Englewood Cliffs, New Jersey: Prentice Hall, 1959), 311.

that Ravel agreed to come to America for a tour.⁷ He sailed for America on December 28, 1927, arriving in New York on January 4, 1928.⁸

There is some doubt as to when Ravel made his first American debut. Some historians claim that his first was with the Boston Symphony on January 12, 1928.⁹ Ravel's New York debut was on January 15, 1928, under the direction of Pro-Musica being held in the Gallo Theater. Several outstanding artists were on the program, among whom were violinist Joseph Szigeti, harpist Salzedo, flutist Arthur Lora, cellist Horace Britt, clarinetist Henry Leon Leroy, and the Hart House Quartet from Canada. Sonata for violin and piano, played by Ravel and Szigeti, proved to be the most interesting composition on the program.¹⁰

Ravel's itinerary included New York, Chicago, San Francisco, Los Angeles, Seattle, Minneapolis, New Orleans, Houston, Buffalo, Boston, Cambridge, Cleveland, Vancouver, and Montreal, Canada.¹¹ He was the guest of the symphony orchestras of Boston, New York, San Francisco, and Cleveland. While in America he played a total of 31 concerts.

In 1929, he was honored by his native town of Ciboure, France, by the inauguration of the Quai Maurice Ravel.

Difficulties in muscular coordination, sufferings from attacks of

⁷Goss, Madeleine, Bolero, The Life of Maurice Ravel, Tudor Edition (New York: Tudor Publishing Company, 1945), 216.

⁸Seroff, Victor I, Maurice Ravel, First Edition (New York: Henry Holt and Company, 1956), 242.

⁹Ewen, David, Encyclopedia of Concert Music (New York: Hill and Wang, 1959), 36.

¹⁰Goss, Madeleine, Bolero, The Life of Maurice Ravel, Tudor Edition (New York: Tudor Publishing Company, 1945), 224.

¹¹Roland-Manuel, Maurice Ravel (London, England: Dennis Dobson Limited, 1947), 97.

asphasia and symptoms indicative of a cerebral malady soon befell Ravel. In the fall of 1932 Ravel was involved in an accident in a Paris taxi. At first his injury was considered minor, but he still lacked his powers of coordination. During this time he wanted to compose but couldn't, because he also had lapses in memory. He would hear his own compositions and not remember them. He suffered intense pain together with partial paralysis.

A trip to Spanish Morocco temporarily exhilarated him in 1935, but upon returning to Paris his melancholia and physical disability increased. It was decided by his doctors that a brain operation was needed, and it was performed on December 19, 1937. Maurice Ravel never regained consciousness and passed away quietly nine days later, on December 28, 1937.¹²

¹²Cross, Melton, Encyclopedia of the Great Composers and Their Music, New Revised Edition, Vol. II (Doubleday and Company, Inc., 1961) 614.

CHAPTER II

MUSIC OF MAURICE RAVEL

Ravel's music belongs to the Impressionist Period, but it is not in the pure Impressionist style of Claude Debussy. Impressionism was rooted in antagonism, the music hinting instead of stating. It was vague and intangible. Some characteristics of Impressionism were unresolved dissonances, using mostly triads with added seconds, thirds, sixths and sevenths; the use of parallel motion, parallel chords, and whole tone scales in melodic as well as chordal combinations; and the avoidance of direction in the melodic contour.

Ravel was not a true Impressionist because of his classical feeling for form and his dance-like rhythms. His "verve and elegance" were traits hardly compatible with Impressionism in its purest sense.¹³

Ravel composed with a remarkable lucidity of form, clarity of structure and refinement of style. His sense of form was almost that of a Classicist. Tristan Klingsor wrote, "Ravel was Classical in his desire for order in all things, in the placing of his periods, in the melodic design, in harmony and instrumentation."¹⁴

Ravel's music has been considered to follow five veins. The first

¹³Apel, Willi, Harvard Dictionary of Music (Cambridge: Harvard University Press, 1950)

¹⁴Ewen, David, Ewen's Musical Masterwork, The Encyclopedia of Musical Masterpieces, Second Edition (Arco Publishing Co., 1954) 490.

was the Spanish due to being born near the Spanish border. He had a life-long fascination for Spanish music, dance, and geography. His works, Rapsodie Espagnole, Alborada del Gracioso and L'Heure Espagnole, reflect the Spanish scene with remarkable authenticity and vividness.¹⁵

His second vein is satiric. One finds his wit infectious and his satire knife-edged in Histoires Naturelles, L'Heure Espagnole and L'Enfant et les Sortilèges.¹⁶

Waltz music, particularly the Viennese waltz, is Ravel's third vein. He tried to recreate, in his own individual way, the Viennese waltz in such works as La Valse and Valses Nobles et Sentimentales.¹⁷

A fourth vein is that of the fantasy of children and animals, in which he revealed a seductive charm. This can be found in Ma Mère l'Oye and L'Enfant et les Sortilèges.¹⁸

The final vein was his Impressionistic vein. Here is found his partiality toward sensitive and delicate tone pictures drawn with refined and exquisite strokes. Most famous in this vein are Daphnis et Chloé, Miroirs and Quartet in F.¹⁹

Ravel was the master of his tools. Hardly another composer of our time so thoroughly dominated his means of expression and made them so pliant to his purpose. He consecrated himself to his artistic pronouncement. He was an inspired artist, one of the great composers of our generation. Even

¹⁵Cross, Melton, Encyclopedia of the Great Composers and Their Music, New, Revised Edition, Vol. II (Doubleday and Company, Inc., 1961), 615.

¹⁶Ibid.

¹⁷Ibid.

¹⁸Ibid.

¹⁹Ibid.

in his lesser works one can find integrity and elegant workmanship.²⁰

During his apprenticeship as a composer, Ravel was influenced by Erik Satie and Claude Debussy. The irony and wit in his first innovations and experiments were encouraged by Satie. Debussy influenced him in the style of Impressionism. In 1900, Ravel helped create a new school called the "Societe les Apaches", which proclaimed the gospel of Impressionism with continual experiment and tolerance towards all creative arts.²¹ "Les Apache" was the name given to a group of young men who were in the arts and whose art was their religion. They were ready to sacrifice everything to uphold their beliefs. Young men of the group were Paul Gordes, painter; Ricardo Vines, pianist; Leon-Paul Farque, writer-critic; Maurice Delage, pupil of Ravel; Tristan Klingsor, painter-poet; M. D. Calvocaressi, translator of operas; Pierre Haour, poet; Chadeigne, chorus director at the French opera; and Edouard Bendictus, painter. Among others who joined later were Igor Stravinsky and Roland-Manuel, who was to become Ravel's most important biographer.

As Ravel grew in artistic maturity and acquired increasing technical assurance, he achieved an identity of his own. His style, while clearly Impressionistic, was disciplined by classical restraint, strengthened by a virile imagination and spiced still with that engaging wit.

Some contend that Ravel copied Debussy. There were similarities in useage of the penatonic scale and certain madieval modes modified by modern harmonization which produced an illusory effect of classic style. The work of both is characterized by paganism, as opposed to traditional religious

²⁰Ewen, David, Ewen's Musical Masterwork, The Encyclopedia of Musical Masterpieces, Second Edition (Arco Publishing Co., 1954)

²¹Ewen, David, Encyclopedia of Concert Music (New York: Hill and Wang, 1959)

faith. There is also a similarity in their choice of titles. Such similarities can be found in:

<u>Ravel</u>	<u>Debussy</u>
Miroirs	Images
Ma Mere l'Oye	The Childrens Corner
Menuet sur le nom d'Haydn	Hommage a Haydn

Ravel was the first to use descriptive titles instead of the old, conventional tags such as prelude, nocturne and valse. Both Ravel and Debussy were encouraged by Satie in this respect.

Ravel modeled some of his piano compositions on those of Liszt and Chopin. He studied compositions of Faure and Satie for other works. Ravel found valuable suggestions in the works of Rimsky-Korsakoff, Chabrier, Saint-Saens, Johann Strauss, and Richard Strauss for the writing of his orchestral works.

One of Ravel's most brilliant transcriptions, other than his own music, is that of Mussorgsky's Pictures at an Exhibition. This is a favorite when played on programs performed by both band and orchestra.

An original work in the Spanish vein is Bolero, which was commissioned by the famous Parisian dancer, Ida Rubenstein, in 1928. Bolero achieved an instantaneous and world-wide success. It is built on a single motif and a countersubject, which is repeated from the beginning to the end without variations. The changes take place in the instrumentation and in the growing sonority. Toscanini introduced it in New York on November 14, 1929, and it was soon performed in movie houses, concert halls and on radio. Upon the release of Bolero, six different recordings appeared almost simultaneously. It was arranged for jazz band, two pianos and various combinations of solo instruments. It was also made into a popular musical revue and its title was purchased by Hollywood for a motion picture.²²

²²Ewen, David, Ewen's Musical Masterworks, The Encyclopedia of Musical Masterpieces, Second Edition (Arco Publishing Co., 1954)

George Gershwin played his Rhapsody in Blue for Ravel when Ravel toured America. Gershwin stated that he would like to study with Ravel, whereupon Ravel discouraged Gershwin by saying, "You might lose that great melodic spontaneity and write bad Ravel."²³

In advice to young composers Ravel said, "Take a model and imitate it. If you have nothing to say, you have nothing better to do than to copy. If you have something to say, your personality will never be more evident than in your unconscious infidelity."²⁴

²³Goss, Madeleine, Bolero, The Life of Maurice Ravel, Tudor Edition (New York: Tudor Publishing Company, 1945), 232.

²⁴Ibid., p. 98.

CHAPTER III

MA MERE L'OYE (MOTHER GOOSE SUITE)

Ma Mere l'Oye was inspired by the fairy tales written by Charles Perrault, Mme. Marie Catherine d'Aulnoy, and Jeanne Marie Leprinc de Beaumont.²⁵

Ravel composed this work for piano-four hands in 1908. The work was written especially for Mimie and Jean Godebski, the two young daughters of Ida and Jean Godebski, who were close friends of Ravel. Their friendship had its beginning during the "Les Apaches" days. Ravel had hope that Mimie and Jean would perform the piano duet in public, but this hope never materialized.²⁶

Recognizing that his little score had musical value, Ravel converted it into a ballet in 1912. The orchestral suite came out of the ballet score.

Ravel was at ease in the children's kingdom of fairy tales. He never lost, in his determination to acquire technical mastery, that fresh sensibility which is the privilege of childhood and is normally lost with advancing years. Ma Mere l'Oye shows us the secret of his profound nature and the soul of a child who has never left fairyland, who does not distinguish between the natural and the artificial, and who appears to believe that everything can be imagined and made real in the material world, if

²⁵ Roland-Manuel, Maurice Ravel (London, England: Dennis Dobson Limited, 1947), 54.

²⁶ Ibid., p. 53.

everything is infallibly logical in mind.

Ravel is quoted as saying, "The idea of conjuring up the poetry of childhood in these pieces has naturally led me to simplify my style and clarify my writing."²⁷

Ma Mere l'Oye is written in five movements, and the following section will deal with the discussion of each movement.

I. Pavane de la Belle au Bois Dormant
(Dance of the Sleeping Beauty)

The first movement is slow and of exceptional grace. Princess Florine is dancing in the garden while her nurse sits at the spinning wheel. The Princess falls against the spindle and pricks herself. There is great excitement as courtiers and ladies-in-waiting gather about the fainting princess. They dance a solemn pavane as she is laid out on her couch. A fairy appears to watch over the princess and to bring dreams while in her enchanted slumbers.

II. Petit Poucet
(Hop o' My Thumb)

The second movement relates the story of a woodcutter's child, Petit Poucet, and his six brothers as they wander through the woods. Petit Poucet hopes that they will find their way home by dropping crumbs of bread, leaving a trail to follow. When the time comes to return home by following the crumbs, he and his brothers are surprised to find them gone. The crumbs had been eaten by birds.

III. Laideronnette, Imperatrice les Pagodes
(Laideronette (Little Ugly One), Empress of the Pagodes)

Adaptation of this movement stems from the seventeenth century fairy tale, Le Serpentine Vert (The Green Serpent), written by Marie

²⁷Roland-Manuel, Maurice Ravel (London, England: Dennis Dobson Limited, 1947), 52.

Catherine d'Aulnoy, in imitation of Charles Perrault. Laideronette, formerly a beautiful princess, has been deformed by the curse of a wicked witch and has secluded herself in a distant castle. She encounters a huge green serpent who divulges the fact that the same evil witch has condemned him to his present form in place of his former handsome person. Laideronette and the serpent, destined for marriage in their restored forms, sail to the land of the Pagodes. The Pagodes are small creatures with bodies made of chrystal, porcelain, emeralds, and diamonds.

IV. Les Entretiens de la Belle et la Bete (Conversations of Beauty and the Beast)

The story of Beauty and the Beast is a familiar fairy tale written by Jeanne Marie Leprince de Beaumont and is the setting of the fourth movement. The Beast asks Beauty to marry him and on being refused he sinks dying at her feet. Overcome by pity and by love, she accepts him in marriage and sees at her feet not the Beast "but a prince more beautiful than love" who thanks her for having broken his enchantment.²⁸

V. Le Jardin Feerique (The Enchanted Garden)

As her dreams come to an end, Princess Florine is alone in her garden still asleep from the fall against the spindle in which she pricked herself. Prince Charming awakens her with a kiss and the characters of the story assemble in the supernatural garden, all happy, while the Good Fairy blesses the couple.

²⁸ Goss, Madeleine, *Bolero, The Life of Maurice Ravel*, Tudor Edition (New York: Tudor Publishing Company, 1945)

CHAPTER IV

INSTRUMENTATION ON TRANSCRIPTION

Ma Mere l'Oye was orchestrated for the following instruments:

Petit Flute	Piccolo
Grand Flute	Flute
Hautbois	Oboe
Cor Anglais	English Horn
Clarinettes	Clarinets
Basson	Bassoon
Contre-basson	Contra-Bassoon
Cors in Fa	Horns in F
Timbales	Tympani
Triangle	Triangle
Cymbales	Cymbals
Grasse-Caisse	Bass Drum
Tam-Tam	Gong
Xylophone	Xylophone
Jeu de Timbres	Glockenspiel
Celesta	Celeste
Harpe	Harp
Violons	Violins
Altos	Violas
Violon Celles	Cellos
Contre-Basses	Bass
Quintette a Cordes	Five-String Bass

The transcription includes parts for the following instruments:

Piccolo	Three B ^b Trumpets (Cornets)
Flute	Four F Horns
Oboe	Three Trombones
English Horn	Baritone
Bassoon	Tuba
Contra-Bassoon	Snare Drum
Three B ^b Clarinets	Bass Drum
E ^b Alto Clarinet	Tympani
B ^b Bass Clarinet	Cymbals
Two E ^b Alto Saxophones	Triangle
B ^b Tenor Saxophone	Gong
E ^b Baritone Saxophone	

Ma Mere l'Oye in its original orchestration is a suite that relates

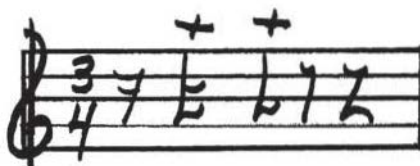
five different stories. When a transcription from orchestra to band is made, the arranger must try to retain the general effectiveness of the music. It must also be realized, and the author does, that in the transcription the character that was originally dominant is altered. The arranger can minimize this alteration by the judicious assigning of parts to the instruments.

In the first movement, the final four measures were scored for violin. The author first considered giving this to clarinet. However, in order to stay in the range as per Ravel, the clarinet would have to play in the altissimo range. The author felt that the flute would be more appropriate than the clarinet. Rehearsal number one has a flute solo for four measures that lead into the last four measures for the violin. This would then make up an eight measure flute ending. The author decided to employ muted trumpet for four measures starting at rehearsal number one and use the flute for the final four measures.

The second movement opens with the violins in thirds, playing a smooth flowing line. This was assigned to first and second clarinet both at the beginning and at the end. The author kept the melody in the French horn at number four, but employed the cor net beginning at the seventh measure. The figure in the second measure, after five, and whenever it occurred, was rewritten for ease of reading. It was:



changed to:



Basically this movement was kept in the light, airy and thin character that Ravel had written. Employment of the full band at number five and six adds more contrast that was intended by Ravel.

The third movement is in the key of F[#] but the author transcribed it in F. The celeste part at number fourteen was assigned to the E^b Alto Saxophone and proved to be interesting and somewhat of a challenge. Use of the full percussion section is noticed in the final seven measures.

The fourth movement is kept much as Ravel intended with use of the full band beginning at measure nine after rehearsal number five. Care had to be exercised in keeping the final six measures as thin and light as possible. The author elected to employ flute, clarinet, saxophones, French Horn, baritone and basses in order to have both lightness and a heavy coloring effect.

The fifth movement opens with brass choir. Clarinets and saxophone are used at number one for a direct contrast. The celeste solo at number two was assigned to the piccolo. The harp accompaniment, which should be played very softly and lightly, is scored for second, third, alto and bass clarinets. The beginning of the final climax starts at number four with brass choir, and adds different instruments until the full band is employed at number five.

CONCLUSION

Transcriptions can offer much to the literature for concert band by introducing some of the works of the great composers of orchestral music. The author concluded that a transcription would be a definite contribution to the fulfillment of the interests and needs of the high school and college musician. The author has gained much in scoring for the various instruments, though the consideration of their limitations, the utilization of the variance of tonal color available, and the application of the range and power resources in the concert band.

This composition offers the opportunity to display the flexibility and control of all sections of the band, particularly that of the woodwinds. Also offered to the musician is an opportunity to become acquainted with the work of a great composer. In some instances, the students would not have this opportunity. The denial of this privilege, in essence, would hamper their growth in musical knowledge, understanding and appreciation.

The author has gained a better understanding of the band and the functions of its sections. He has also become more acquainted with the problems involved in scoring for instruments of varying range.

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Handwritten title and composer information across the staves:

A TRANSCRIPTION FOR BAND
OF
MAURICE RAVEL'S
Mà Mere L'Oye
(MOTHER GOOSE SUITE)
By
Anthony "Tony" MAZZARA
JULY 1967

Instrument list on the left:

- Piccolo
- Flute
- Oboe
- E♭ Clarinet
- E♭ Clarinets (3 staves)
- Alto Clarinet
- Bass Clarinet
- Bassoon
- Saxophones:
 - Alto
 - Tenor
 - Baritone
- E♭ Trumpets (Cornets) (3 staves)
- Horn
- Baritone
- Trombone (3 staves)
- Basses
- Timpani
- Percussion

Handwritten musical score for a 12-voice choir and orchestra. The score is written on 12 staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass). The bottom eight staves are for instruments (Flute, Clarinet, Violin I, Violin II, Viola, Cello, Double Bass, and Percussion). The music is in 4/4 time and G major. The score includes various musical notations such as notes, rests, dynamics (pp, p, pp), and articulation marks. The word "MUTE" is written above the Percussion staff, and "BASSO" is written above the Double Bass staff. The word "SOLDO" is written above the Soprano staff.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed are:

- 1ST FLUTE
- 2nd Flute
- Oboe
- Eng. Horn
- Bb Clarinets (1st, 2nd, 3rd)
- Alto Clarinet
- Bass Clarinet
- Bassoon
- Saxophones (1st Alto, 2nd, Tenor, Baritone)
- Bb Trumpets (Cornets) (1st, 2nd, 3rd)
- 1st, 2nd Horn
- 3rd - 4th
- Baritone
- Trombone
- Basses
- Timpani
- Percussion

The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'pp'. There are also handwritten annotations and markings throughout the score, including circled numbers and specific performance instructions.

TRES MODERE

PETIT POUCE (Hop o' My Thumb)

5

♩ = 66

Piccolo

Flute

Oboe

ENG. HORN

B♭ Clarinets

1ST

2ND

3RD

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

1st Alto

2nd

Tenor

Baritone

B♭ Trumpets (Cornets)

1ST

2nd

3rd

1st-2nd Horn

3rd 4th

Baritone

1st-2nd Trombone

3rd

Basses

Timpani

Solo

P

F

1st staff

2nd staff

3rd staff

4th staff

5th staff

6th staff

7th staff

8th staff

9th staff

10th staff

11th staff

12th staff

13th staff

14th staff

15th staff

16th staff

17th staff

18th staff

19th staff

20th staff

21st staff

22nd staff

23rd staff

24th staff

25th staff

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77th staff

78th staff

79th staff

80th staff

81st staff

82nd staff

83rd staff

84th staff

85th staff

86th staff

87th staff

88th staff

89th staff

90th staff

91st staff

92nd staff

93rd staff

94th staff

95th staff

96th staff

97th staff

98th staff

99th staff

100th staff

Piccolo

Flute

Oboe

~~ENT HORN~~

Bb Clarinets 1st

Bb Clarinets 2nd

Bb Clarinets 3rd

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones Alto

Saxophones Tenor

Saxophones Baritone

Bb Trumpets (Cornets) 1st

Bb Trumpets (Cornets) 2nd

Bb Trumpets (Cornets) 3rd

1st-2nd Horn

3rd-4th Horn

Baritone

1st Trombone

2nd Trombone

3rd Trombone

Basses

Timpani

Piccolo

Flute

Oboe

ENG. HORN

Bb Clarinets
1st
2nd
3rd

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones
1st Alto
2nd
Tenor
Baritone

Bb Trumpets (Cornets)
1st
2nd
3rd

Horn
1st-2nd
3rd-4th

Baritone

1st-2nd Trombone
3rd

Basses

Timpani

① P EXPRESSIF

DIV 2 STANDS

①

(ENG HORN) CUE

①

①

Piccolo

Flute

Oboe

ENG HORN

Bb Clarinets
1st
2nd
3rd

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones
1st Alto
2nd
Tenor
Baritone

Bb Trumpets (Cornets)
1st
2nd
3rd

1st-2nd Horn
3rd-4th

Baritone

1st
2nd
3rd Trombone

Basses

Timpani

Piccolo

Flute

Oboe

ENG. HORN

Bb Clarinets 1st 2nd 3rd

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones 1st Alto 2nd Tenor Baritone

Bb Trumpets (Cornets) 1st 2nd 3rd

Horn 1st 2nd 3rd 4th

Baritone

Trombone 1st 2nd 3rd

Basses

Timpani

Piccolo

Flute

Oboe

EUG HOEN

B♭ Clarinets 1st

B♭ Clarinets 2nd

B♭ Clarinets 3rd

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones 1st Alto

Saxophones 2nd

Tenor

Baritone

B♭ Trumpets (Cornets) 1st

B♭ Trumpets (Cornets) 2nd

B♭ Trumpets (Cornets) 3rd

1st Horn

2nd Horn

3rd Horn

4th Horn

Baritone

1st Trombone

2nd Trombone

3rd Trombone

Basses

Timpani

②

②

①

②

PPP

Piccolo

Flute *Solo*

Oboe *pp*

~~ENG HORN~~

Bb Clarinets 1ST 2ND 3RD *pp*

Alto Clarinet *pp*

Bass Clarinet *pp*

Bassoon

Saxophones 1ST Alto 2ND Tenor Baritone *pp*

Bb Trumpets (Cornets) 1ST 2ND 3RD

Horn 1ST 2ND 3RD 4th

Baritone

Trombone 1ST 2ND 3RD

Basses *pp*

Timpani

Piccolo

Flute

Oboe

ENG. Horn

Bb Clarinets 1st 2nd 3rd

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones 1st Alto 2nd Tenor Baritone

Bb Trumpets (Cornets) 1st 2nd 3rd

1st 2nd Horn 3rd 4th

Baritone

1st 2nd Trombone 3rd

Basses

Timpani

Tutti

mf

Cresc

Piccolo

Flute

Oboe

~~ENG HORN~~

Bb Clarinets 1st 2nd 3rd

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones 1st Alto 2nd Tenor Baritone

Bb Trumpets (Cornets) 1st 2nd 3rd

1st 2nd 3rd 4th Horn

Baritone

1st 2nd 3rd Trombone

Basses

Timpani

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed are:

- Piccolo
- Flute
- Oboe
- ENG HORN
- Bb Clarinets (1st, 2nd, 3rd)
- Alto Clarinet
- Bass Clarinet
- Bassoon
- Saxophones (Alto, Tenor, Baritone)
- Bb Trumpets (1st, 2nd, 3rd)
- Horn (1st, 2nd, 3rd, 4th)
- Baritone
- Trombone (1st, 2nd, 3rd)
- Basses
- Timpani

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- DECRESC** (Decrescendo) markings under the Bb Clarinets and Saxophones sections.
- p** (piano) dynamic markings.
- (4)** circled numbers, likely indicating measures or rehearsal marks.
- (BARITONE CUE)** marking under the Trombone section.

The score is written in a standard musical notation style, with staves for each instrument and sections. The handwriting is in black ink on a white background.

Piccolo

Flute

Oboe

ENG HORN

1ST
2ND
3RD
Bb Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

1ST Alto
2ND
Saxophones Tenor

Baritone

1ST
2ND
3RD
Bb Trumpets (Cornets)

1ST
2ND
3RD
4th
Horn

Baritone

1ST
2ND
3RD
Trombone

Basses

Timpani

Piccolo

Flute

Oboe

ENG. HORN

Bb Clarinets 1st 2nd 3rd

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones 1st Alto 2nd Tenor Baritone

Bb Trumpets (Cornets) 1st 2nd 3rd

1st 2nd 3rd Horn

Baritone

1st 2nd 3rd Trombone

Basses

Timpani

5

Piccolo

Flute

Oboe

ENG. NOB. 5 NF

Bb Clarinets 1ST 2ND 3RD

Alto Clarinet

Bass Clarinet

Bassoon 5

Saxophones 1ST Alto 2ND Tenor Baritone

Bb Trumpets (Cornets) 1ST 2ND 3RD 5 PUA

1ST 2ND Horn 3RD 4th

Baritone 5

1ST 2ND Trombone 3RD

Basses

Timpani

TR F (b) 1

AS 13

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed are:

- Piccolo
- Flute
- Oboe
- ENG HORN
- Bb Clarinets (1ST, 2ND, 3RD)
- Alto Clarinet
- Bass Clarinet
- Bassoon
- Saxophones (1ST Alto, 2ND Alto, Tenor, Baritone)
- Bb Trumpets (1ST, 2ND, 3RD)
- Horn (1ST-2ND, 3RD, 4TH)
- Baritone
- Trombone (1ST, 2ND, 3RD)
- Basses
- Timpani

The score includes various musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *cres* (crescendo). There are also handwritten annotations like "TR" and "F" above some notes. The score is written in a single system, with measures grouped by bar lines. The notation is in a standard musical staff format with a key signature of one flat and a time signature of 3/4.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed are:

- Piccolo
- Flute
- Oboe
- ENG Horn
- Bb Clarinets (1st, 2nd, 3rd)
- Alto Clarinet
- Bass Clarinet
- Bassoon
- Saxophones (1st Alto, 2nd Tenor, Baritone)
- Bb Trumpets (Cornets) (1st, 2nd, 3rd)
- Horn (1st, 2nd, 3rd, 4th)
- Baritone
- Trombone (1st, 2nd, 3rd)
- Basses
- Timpani

The score includes various musical notations such as notes, rests, and dynamic markings like "pp" (pianissimo) and "sfz" (sforzando). The notation is handwritten in black ink on a white background.

Piccolo

Flute

Oboe

~~EUG HORN~~

Bb Clarinets
1st
2nd
3rd

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones
1st Alto
2nd
Tenor
Baritone

Bb Trumpets (Cornets)
1st
2nd
3rd

Horn
1st
2nd
3rd
4th

Baritone

Trombone
1st
2nd
3rd

Basses

Timpani

pp

2 STAND D.W.

Handwritten musical score for a symphony orchestra, page 21. The score is written in 4/4 time and features various woodwind, brass, and percussion parts. The key signature is one flat (B-flat).

Woodwinds:

- Piccolo
- Flute
- Oboe
- E♭ Horn
- B♭ Clarinets (1st, 2nd, 3rd)
- Alto Clarinet
- Bass Clarinet
- Bassoon

Saxophones:

- 1st Alto
- 2nd Alto
- Tenor
- Baritone

Brass:

- B♭ Trumpets (Cornets) (1st, 2nd, 3rd)
- Horn (1st, 2nd, 3rd, 4th)
- Baritone
- Trombone (1st, 2nd, 3rd)
- Basses

Percussion:

- Timpani

Handwritten annotations include circled numbers (8) and (9) above certain notes, and a circled number (8) above a note in the Bassoon part. There are also various musical markings such as slurs, ties, and dynamic markings like *pp*.

Piccolo

Flute

Oboe

~~Est Horn~~

Bb Clarinets

1ST

2ND

3RD

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

1ST Alto

2ND

Tenor

Baritone

Bb Trumpets (Cornets)

1ST

2ND

3RD

1ST Horn

2ND

3RD

4th

Baritone

1ST Trombone

2ND

3RD

Basses

Timpani

Piccolo
 Flute
 Oboe
 Eng Horn
 Bb Clarinets 1st
 Bb Clarinets 2nd
 Bb Clarinets 3rd
 Alto Clarinet
 Bass Clarinet
 Bassoon
 Saxophones 1st Alto
 Saxophones 2nd Tenor
 Saxophones 3rd Baritone
 Bb Trumpets (Cornets) 1st
 Bb Trumpets (Cornets) 2nd
 Bb Trumpets (Cornets) 3rd
 Horn 1st
 Horn 2nd
 Horn 3rd
 Baritone
 Trombone 1st
 Trombone 2nd
 Trombone 3rd
 Basses
 Timpani

UN PRU RETENU

Piccolo

Flute

Oboe

~~EUG HORN~~

Bb Clarinets
1ST
2ND
3RD

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones
1ST Alto
2ND
Tenor
Baritone

Bb Trumpets (Cornets)
1ST
2ND
3RD

Horn
1ST
2ND
3RD
4th

Baritone

Trombone
1ST
2ND
3RD

Basses

Timpani

MOUVT DE MARCHÉ
2015 = 116

LAIDERONNETTE, IMPÉRATRICE DES PAGODES
(UGLY ONE, EMPRESS OF THE PAGODAS)

Piccolo

Flute

Oboe

ENG HORN

B♭ Clarinets

1st

2nd

3rd

Alto Clarinet

Bass Clarinet

1st Bassoon

2nd

Saxophones

1st Alto

2nd

Tenor

Baritone

B♭ Trumpets (Cornets)

1st

2nd

3rd

1st Horn

2nd

Baritone

1st Trombone

2nd

3rd

Basses

Timpani

Cym - Gong

Percussion

SD

BD

Piccolo

Flute

Oboe

ENG HORN

1ST

2ND

3RD

Alto Clarinet

Bass Clarinet

1ST Bassoon

2ND

1ST Alto Saxophones

2ND

Tenor

Baritone

1ST Bb Trumpets (Cornets)

2ND

3RD

1ST 2ND Horn

Baritone

1ST 2ND Trombone

3RD

Basses

Timpani

Percussion

Piccolo

Flute

Oboe

ENG Horn

1st

2nd

3rd

Alto

Clarinet

Bass

Clarinet

1st

Bassoon

2nd

1st

Alto

2nd

Tenor

Baritone

1st

Bb Trumpets

(Cornets)

2nd

3rd

1st

Horn

Baritone

1st

2nd

Trombone

3rd

Basses

Timpani

Percussion

ENG HORN

Piccolo

Flute

Oboe

ENG HORN

B♭ Clarinets 1ST 2ND 3rd

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones 1ST Alto 2ND Tenor Baritone

B♭ Trumpets (Cornets) 1ST 2ND 3RD

1ST 2ND Horn

Baritone

1ST 2ND 3RD Trombone

Basses

Timpani

Percussion

Handwritten musical score for a symphony orchestra. The score includes parts for Piccolo, Flute, Oboe, English Horn, B♭ Clarinets (1st, 2nd, 3rd), Alto Clarinet, Bass Clarinet, Bassoon, Saxophones (1st Alto, 2nd Tenor, Baritone), B♭ Trumpets (Cornets) (1st, 2nd, 3rd), 1st and 2nd Horn, Baritone, 1st, 2nd, and 3rd Trombone, Basses, Timpani, and Percussion. The music is written in 4/4 time with a key signature of one sharp (F#). Dynamics include pp, ff, and sf. Performance instructions include 'SUA TR' and 'AS IS'. A circled '4' appears at the end of the 4th measure for several parts.

Piccolo

Flute

Oboe

~~E♭ Horn~~

B♭ Clarinets 1st 2nd 3rd

Alto Clarinet

Bass Clarinet

Bassoon 1st 2nd

Saxophones Alto 1st 2nd Tenor Baritone

B♭ Trumpets (Cornets) 1st 2nd 3rd

Horn 1st 2nd

Baritone

Trombone 1st 2nd

Basses

Timpani

Percussion

Solo

Piccolo

Flute

Oboe

ENG. HORN
Eb Clarinet

1ST
2ND
3RD
Bb Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

1ST
2ND
3RD
Saxophones

Alto

Tenor

Baritone

1ST
2ND
3RD
Bb Trumpets
(Cornets)

1ST
2ND
Horn

Baritone

1ST
2ND
3RD
Trombone

Basses

Timpani

Percussion

Piccolo

Flute

Oboe

ENG HORN
Eb Clarinet

Bb Clarinets 1st 2nd 3rd

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones 1st Alto 2nd Tenor Baritone

Bb Trumpets (Cornets) 1st 2nd 3rd

1st 2nd Horn

Baritone

1st 2nd 3rd Trombone

Basses

Timpani

Percussion

Piccolo

Flute

Oboe

ENG Horn

1ST

2ND

3RD

Alto Clarinet

Bass Clarinet

1ST

2ND

Alto

2ND

Tenor

Baritone

1ST

2ND

3RD

1ST

2ND

Horn

Baritone

1ST

2ND

Trombone

Basses

Timpani

Percussion

Handwritten musical score for page 32. The score includes staves for Piccolo, Flute, Oboe, ENG Horn, Bb Clarinets (1st, 2nd, 3rd), Alto Clarinet, Bass Clarinet, Bassoon (1st, 2nd), Saxophones (Alto 1st/2nd, Tenor, Baritone), Bb Trumpets (Cornets) (1st, 2nd, 3rd), Horn (1st, 2nd), Baritone, Trombone (1st, 2nd), Basses, Timpani, and Percussion. The music is written in 4/4 time with a key signature of one flat (Bb). Dynamics include *pp*, *CRSC.*, *pp*, *CRSC.*, and *CRSC.*. The Piccolo part has a *8VA.* marking. The Bb Clarinet 1st part has a *pp* marking. The Bass Clarinet part has a *CRSC.* marking. The Bassoon 1st part has a *CRSC.* marking. The Saxophone Alto 1st part has a *CRSC.* marking. The Bb Trumpet 1st part has a *CRSC.* marking. The Horn 1st part has a *CRSC.* marking. The Trombone 1st part has a *CRSC.* marking. The Basses part has a *CRSC.* marking. The Timpani part has a *CRSC.* marking. The Percussion part has a *CRSC.* marking.

Piccolo

Flute

Oboe

ENG HORN

B♭ Clarinets 1st 2nd 3rd

Alto Clarinet

Bass Clarinet

1st Bassoon 2nd

Saxophones 1st Alto 2nd Tenor

Baritone

B♭ Trumpets (Cornets) 1st 2nd 3rd

1st 2nd Horn

Baritone

1st 2nd 3rd Trombone

Basses

Timpani

Percussion

FF

LOCO

8

8

8

GONG

Piccolo

Flute

Oboe

~~Bb Horn~~

Bb Clarinets
1st
2nd
3rd

Alto Clarinet

Bass Clarinet

Bassoon
1st
2nd

Saxophones
Alto
Tenor
Baritone

Bb Trumpets (Cornets)
1st
2nd
3rd

Horn
1st
2nd

Baritone

Trombone
1st
2nd
3rd

Basses

Timpani

Percussion

Piccolo

Flute

Oboe

~~EUPHON~~

1ST

2ND

3RD

Alto Clarinet

Bass Clarinet

1ST

2ND

1ST

2ND

Tenor

Baritone

1ST

2ND

3RD

1ST

2ND

Horn

Baritone

1ST

2ND

3RD

Basses

Timpani

Percussion

Piccolo

Flute

Oboe

ENG Horn

1st
2nd
3rd
Bb Clarinets

Alto Clarinet

Bass Clarinet

1st
2nd
Bassoon

1st
2nd
Alto Saxophones

Tenor

Baritone

1st
2nd
3rd
Bb Trumpets (Cornets)

1st
2nd
Horn

Baritone

1st
2nd
3rd
Trombone

Basses

Timpani

Percussion

Handwritten dynamics and markings include: *pp* (pianissimo) for the 3rd Bb Clarinet, Alto Clarinet, and 1st Alto Saxophone; *p* (piano) for the 1st Bb Trumpet and Baritone; and *P* (piano) for the 1st Horn. There are also handwritten slurs and accents throughout the score.

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings. The instruments listed are:

- Piccolo
- Flute
- Oboe
- EUG HORN (written in a box)
- 1st Clarinets
- 2nd Clarinets
- 3rd Clarinets
- Alto Clarinet
- Bass Clarinet
- 1st Bassoon
- 2nd Bassoon
- 1st Saxophone
- 2nd Saxophone
- Tenor Saxophone
- Baritone Saxophone
- 1st Bb Trumpets (Cornets)
- 2nd Bb Trumpets (Cornets)
- 3rd Bb Trumpets (Cornets)
- 1st Horn
- 2nd Horn
- Baritone
- 1st Trombone
- 2nd Trombone
- 3rd Trombone
- Basses
- Timpani
- Percussion

The score includes various musical notations such as notes, rests, and dynamic markings like *pp* (pianissimo) and *pp* *TRES EXPRESSIF*. There are also handwritten annotations and markings, including a circled "II" and a circled "III".

Piccolo

Flute

Oboe

~~ENG HORN~~

Bb Clarinets 1st 2nd 3rd

Alto Clarinet

Bass Clarinet

Bassoon 1st 2nd

Saxophones Alto 1st 2nd Tenor Baritone

Bb Trumpets (Cornets) 1st 2nd 3rd

Horn 1st 2nd

Baritone

Trombone 1st 2nd 3rd

Basses

Timpani

Percussion

(12)

Piccolo

Flute

Oboe

ENG Horn

(12)

Bb Clarinets
1st
2nd
3rdAlto
ClarinetBass
Clarinet

(12)

1st
Bassoon
2ndSaxophones
1st
Alto
2nd
Tenor
Baritone

(12)

Bb Trumpets
(Cornets)
1st
2nd
3rd1st
2nd
Horn

(12)

Baritone

1st
2nd
Trombone
3rd

Basses

Timpani

Percussion

Piccolo

Flute

Oboe

~~ENGLAND~~

Bb Clarinets
1st
2nd
3rd

Alto Clarinet

Bass Clarinet

Bassoon
1st
2nd

Saxophones
1st Alto
2nd
Tenor
Baritone

Bb Trumpets (Cornets)
1st
2nd
3rd

Horn
1st
2nd

Baritone

Trombone
1st
2nd
3rd

Basses

Timpani

Percussion

The musical score is for page 41 of a symphony. It features a variety of instruments including woodwinds (Piccolo, Flute, Oboe, Clarinets, Bassoon, Saxophones), brasses (Trumpets, Horn, Baritone, Trombone, Basses), and percussion (Timpani, Percussion). The woodwinds and brasses are playing sustained notes, while the percussion section has a rhythmic pattern. The score is written in 4/4 time with a key signature of one flat (Bb). The woodwinds and brasses are playing sustained notes, while the percussion section has a rhythmic pattern.

Piccolo

Flute

Oboe

ENG. HORN

B♭ Clarinets 1st 2nd 3rd

Alto Clarinet

Bass Clarinet

Bassoon 1st 2nd

Saxophones Alto 1st 2nd Tenor Baritone

B♭ Trumpets (Cornets) 1st 2nd 3rd

Horn 1st 2nd

Baritone

Trombone 1st 2nd 3rd

Basses

Timpani

Percussion

Piccolo

Flute

Oboe

~~E♭ Horn~~

B♭ Clarinets
1st
2nd
3rd

Alto Clarinet

Bass Clarinet

Bassoon
1st
2nd

Saxophones
1st Alto
2nd

Tenor

Baritone

B♭ Trumpets (Cornets)
1st
2nd
3rd

1st
2nd
Horn

Baritone

1st
2nd
Trombone
3rd

Basses

Timpani

Percussion

Piccolo

Flute

Oboe

ENG. HORN

B♭ Clarinets 1ST 2ND 3RD

Alto Clarinet

Bass Clarinet

1ST Bassoon 2ND

Saxophones 1ST Alto 2ND Tenor Baritone

B♭ Trumpets (Cornets) 1ST 2ND 3RD

1ST 2ND Horn

Baritone

1ST 2ND Trombone 3RD

Basses

Timpani

Percussion

Handwritten musical score for a large orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and various dynamic markings such as *ff*, *pp*, *fz*, *8va*, and *trm*. There are also circled numbers (15) and other performance instructions. The score is arranged in a standard orchestral layout, with woodwinds and strings in the upper half and brass and percussion in the lower half.

16

Piccolo

Flute

Oboe

ENG HORN

Bb Clarinets

Alto Clarinet

Bass Clarinet

Bassoon

Saxophones

Tenor

Baritone

Bb Trumpets (Cornets)

1st Horn

Baritone

Trombone

Basses

Timpani

Percussion

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *ff*, *pp*, *ppp*). There are also handwritten annotations and markings throughout the score, including the word "SOLO" and the number "16" circled in several places. The score is written in a standard musical notation style, with a key signature of one flat and a time signature of 4/4.

Piccolo

Flute

Oboe

~~EUG HORN~~

1st Clarinet

2nd Clarinet

3rd Clarinet

Alto Clarinet

Bass Clarinet

1st Bassoon

2nd Bassoon

1st Saxophone

2nd Saxophone

Tenor Saxophone

Baritone Saxophone

1st Bb Trumpets (Cornets)

2nd Bb Trumpets (Cornets)

3rd Bb Trumpets (Cornets)

1st Horn

2nd Horn

Baritone

1st Trombone

2nd Trombone

3rd Trombone

Basses

Timpani

Percussion

Handwritten notes and markings:

- SOLO* (above Flute staff)
- pp* (below Flute staff)
- SOLO* (above Oboe staff)
- pp* (below Oboe staff)
- pp* (below 1st Bassoon staff)
- (EUG HORN CUE)* (above 1st Saxophone staff)
- pp* (below 1st Saxophone staff)
- pp* (below Tenor Saxophone staff)
- MUTE* (above 1st Horn staff)

Piccolo

Flute

Oboe

EUG HORN

B♭ Clarinets
1ST
2ND
3rd

Alto Clarinet

Bass Clarinet

1ST Bassoon
2ND

Saxophones
1ST Alto
2ND
Tenor
Baritone

B♭ Trumpets (Cornets)
1ST
2ND
3rd

1ST
2ND
Horn

Baritone

1ST
2ND
3rd
Trombone

Basses

Timpani

Percussion

Piccolo

Flute

Oboe

~~Euphonium~~

Bb Clarinets 1st 2nd 3rd

Alto Clarinet

Bass Clarinet

1st Bassoon

2nd Bassoon

Saxophones 1st Alto 2nd

Tenor

Baritone

Bb Trumpets (Cornets) 1st 2nd 3rd

Horn 1st 2nd

Baritone

Trombone 1st 2nd 3rd

Basses

Timpani

Percussion

Piccolo

Flute

Oboe

ENG HORN

Bb Clarinets

1ST

2ND

3RD

Alto Clarinet

Bass Clarinet

Bassoon

1ST

2ND

Saxophones

Alto

2ND

Tenor

Baritone

Bb Trumpets (Cornets)

1ST

2ND

3RD

Horn

1ST

2ND

Baritone

1ST

2ND

3RD

Trombone

Basses

Timpani

Percussion

Piccolo

Flute

Oboe

END HORN

Bb Clarinets 1st 2nd 3rd

Alto Clarinet

Bass Clarinet

Bassoon 1st 2nd

Saxophones Alto 1st 2nd Tenor Baritone

Bb Trumpets (Cornets) 1st 2nd 3rd

Horn 1st 2nd

Baritone

Trombone 1st 2nd 3rd

Basses

Timpani

Percussion

Cym avec MAILLOCHE
LET RING

SCHIRMER
IMPERIAL BRAND
No. 30 — 24 Staves

PRINTED IN U. S. A.

Piccolo

1ST Flute
2ND

1ST Oboe
2ND

Bb Clarinets
1ST
2ND
3RD

Alto Clarinet

Bass Clarinet

Bassoon
CONTRA

Saxophones
1ST Alto
2ND
Tenor
Baritone

Bb Trumpets (Cornets)
1ST
2ND
3RD

1ST Horn
2ND

Baritone

1ST Trombone
2ND
3RD

Basses

Timpani

Percussion

Piccolo

1st Flute
2ND

1st Oboe
2ND

Bb Clarinets 1st
2ND
3RD

Alto Clarinet

Bass Clarinet

Bassoon
CONTRA

Saxophones 1st Alto
2ND

Tenor

Baritone

Bb Trumpets (Cornets) 1st
2ND
3RD

1st Horn
2ND

Baritone

1st Trombone
2ND
3RD

Basses

Timpani

Percussion

Piccolo

1st
Flute
2ND

1st
Oboe
2ND

Bb Clarinets
1ST
2ND
3RD

Alto
Clarinet

Bass
Clarinet

Bassoon
CONTRA

Saxophones
1ST
Alto
2ND

Tenor

Baritone

Bb Trumpets
(Cornets)
1ST
2ND
3RD

1st
Horn

2ND

Baritone

1st
2ND
Trombone

3RD

Basses

Timpani

Percussion

The musical score is written for a large orchestra. The instruments are listed on the left, and their parts are written on staves across the page. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations are present throughout the score, including 'QUASI PIZZ' (quasi pizzicato) and 'PP' (pianissimo). The score is organized into systems, with multiple staves for each instrument family. The page number '54' is written in the top left corner.

Piccolo

1ST Flute
2ND

1ST Oboe
2ND

E♭ Clarinet

1ST B♭ Clarinets
2ND
3RD

Alto Clarinet

Bass Clarinet

Bassoon
CONTRA

1ST Saxophones
2ND

Tenor

Baritone

1ST B♭ Trumpets (Cornets)
2ND
3RD

1ST Horn
2ND

Baritone

1ST Trombone
2ND
3RD

Basses

Timpani

Percussion

Piccolo

1ST Flute
2ND

1ST Oboe
2ND

Bb Clarinets
1ST
2ND
3RD

Alto Clarinet

Bass Clarinet

Bassoon
CONTRA

Saxophones
1ST Alto
2ND
Tenor
Baritone

Bb Trumpets
(Cornets)
1ST
2ND
3RD

1ST Horn
2ND

Baritone

1ST Trombone
2ND
3RD

Basses

Timpani

Percussion

The musical score is written for a full orchestra. The instruments are arranged in staves from top to bottom: Piccolo, Flute (1st and 2nd), Oboe (1st and 2nd), Bb Clarinets (1st, 2nd, and 3rd), Alto Clarinet, Bass Clarinet, Bassoon (CONTRA), Saxophones (1st Alto, 2nd Alto, Tenor, and Baritone), Bb Trumpets (Cornets) (1st, 2nd, and 3rd), 1st and 2nd Horn, Baritone, 1st, 2nd, and 3rd Trombone, Basses, Timpani, and Percussion. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations include 'PP' (pianissimo) under the Flute and Oboe staves, 'F' (forte) under the Bass Clarinet staff, and 'P' (piano) under the 1st Horn staff. There are also some handwritten '1' and '2' markings, possibly indicating first and second endings or measures.

②

Piccolo

1ST Flute

2ND

1ST Oboe

2ND

Bb Clarinets

1ST

2ND

3RD

Alto Clarinet

Bass Clarinet

Bassoon

CONTRA

Saxophones

Alto

2ND

Tenor

Baritone

Bb Trumpets (Cornets)

1ST

2ND

3RD

1ST Horn

2ND

Baritone

1ST Trombone

2ND

3RD

Basses

Timpani

Percussion

Handwritten notes and markings:

- p* *de cresc*
- p* *de cresc*
- p* *de cresc* *poco a poco*
- p* *de cresc* *poco a poco*
- p* *CONTRA BASSOON*
- CB CUE*
- CYM AVEC MAILLOCH - LAISSEZ VIBRER*
- B.D*
- pp*

Piccolo

1ST
Flute
2ND

1ST
Oboe
2ND

Bb Clarinets 1ST
2ND
3RD

Alto
Clarinet

Bass
Clarinet

Bassoon
CONTRA

Saxophones
1ST
Alto
2ND

Tenor

Baritone

Bb Trumpets (Cornets) 1ST
2ND
3RD

Horn
1ST
2ND

Baritone

Trombone
1ST
2ND
3RD

Basses

Timpani

Percussion

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, and dynamic markings. The instruments listed are:

- Piccolo
- 1st Flute
- 2nd Flute
- 1st Oboe
- 2nd Oboe
- 1st Bb Clarinet
- 2nd Bb Clarinet
- 3rd Bb Clarinet
- Alto Clarinet
- Bass Clarinet
- Bassoon
- Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- 1st Bb Trumpet (Cornet)
- 2nd Bb Trumpet (Cornet)
- 3rd Bb Trumpet (Cornet)
- 1st Horn
- 2nd Horn
- Baritone
- 1st Trombone
- 2nd Trombone
- 3rd Trombone
- Basses
- Timpani
- Percussion

The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano), *pp* (pianissimo), and *tr* (trill). There are also handwritten annotations and corrections throughout the score.

Piccolo

1ST Flute

2ND

1ST Oboe

2ND

pp TRES EXPRESSIF

Bb Clarinets

1ST

2ND

3rd

Alto Clarinet

Bass Clarinet

Bassoon

COMEA

Saxophones

1ST Alto

2ND

Tenor

Baritone

Bb Trumpets (Cornets)

1ST

2ND

3rd

Horn

1ST

2ND

Baritone

Trombone

1ST

2ND

3rd

Basses

CB-CuE

Timpani

Percussion

The musical score is for page 60 of a symphony. It features a variety of instruments including woodwinds (Piccolo, Flute, Oboe, Clarinets, Bassoon, Saxophones), brass (Trumpets, Horn, Baritone, Trombone, Basses), and percussion (Timpani, Percussion). The score is written in 3/4 time and includes dynamic markings such as 'pp' and 'TRES EXPRESSIF'. There are also handwritten notes like 'COMEA' and 'CB-CuE'. The score is divided into systems, with some instruments having multiple staves (e.g., Bb Clarinets, Saxophones, Bb Trumpets, Horn, Trombone). The music is written in a standard musical notation with notes, rests, and other musical symbols.

Piccolo

1ST Flute

2ND

1ST Oboe

2ND

Bb Clarinets

1ST

2ND

3RD

Alto Clarinet

Bass Clarinet

Bassoon

CONTRA

Saxophones

Alto

2ND

Tenor

Baritone

Bb Trumpets (Cornets)

1ST

2ND

3RD

1ST Horn

2ND

Baritone

1ST Trombone

2ND

3RD

Basses

Timpani

Percussion

SOLO

$4\sharp$

$\pm b \pm b \pm$

$0 \sharp$

P

pp

Piccolo

1ST Flute

2ND Flute

1ST Oboe

2ND Oboe

Bb Clarinets

1ST

2ND

3RD

Alto Clarinet

Bass Clarinet

Bassoon

CONTRA

Saxophones

Alto

2ND

Tenor

Baritone

Bb Trumpets (Cornets)

1ST

2ND

3RD

1ST Horn

2ND Horn

Baritone

1ST Trombone

2ND Trombone

3RD Trombone

Basses

Timpani

Percussion

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument. The notation includes notes, rests, and dynamic markings such as *p*, *mf*, and *pp*. There are also handwritten annotations like "Solo" and "CB-CUE". The score is arranged in a standard orchestral layout, with woodwinds and strings on the left and brass and percussion on the right.

Piccolo

1ST Flute

2ND Flute

1ST Oboe

2ND Oboe

ASSEZ VIF

RALL. - - - - -

1ST Bb Clarinets

2ND Bb Clarinets

3RD Bb Clarinets

Alto Clarinet

Bass Clarinet

ASSEZ VIF

RALL. - - - - -

Bassoon

CONTRA

1ST Saxophones

2ND Saxophones

Tenor Saxophones

Baritone Saxophones

1ST Bb Trumpets (Cornets)

2ND Bb Trumpets (Cornets)

3RD Bb Trumpets (Cornets)

1ST Horn

2ND Horn

FF

Baritone

1ST Trombone

2ND Trombone

3RD Trombone

Basses

Timpani

Percussion

This is a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, and percussion. The notation is in 4/4 time, and the key signature is one flat (B-flat major or D minor). The score includes several measures of music, with some measures marked with a circled '4' and the text '1st Mouvt'. There are also handwritten annotations such as 'PP' (pianissimo), 'EXPRESSIVE', and '(CB CUE)'. The instruments listed on the left side of the page are: Piccolo, 1st Flute, 2nd Flute, 1st Oboe, 2nd Oboe, Bb Clarinets (1st, 2nd, 3rd), Alto Clarinet, Bass Clarinet, Bassoon, Saxophones (1st Alto, 2nd Alto, Tenor, Baritone), Bb Trumpets (1st, 2nd, 3rd), Horns (1st, 2nd), Baritone, Trombone (1st, 2nd, 3rd), Basses, Timpani, and Percussion.

Piccolo

1st Flute

2nd Flute

1st Oboe

2nd Oboe

Bb Clarinets

1st

2nd

3rd

Alto Clarinet

Bass Clarinet

Bassoon

CONTRA

Saxophones

1st Alto

2nd Alto

Tenor

Baritone

Bb Trumpets (Cornets)

1st

2nd

3rd

1st Horn

2nd Horn

Baritone

1st Trombone

2nd Trombone

3rd Trombone

Basses

Timpani

Percussion

Piccolo

1ST Flute

2ND

1ST Oboe

2ND

Bb Clarinets

1ST

2ND

3RD

Alto Clarinet

Bass Clarinet

Bassoon

CONTRA

Saxophones

1ST Alto

2ND

Tenor

Baritone

Bb Trumpets (Cornets)

1ST

2ND

3RD

1ST Horn

2ND

Baritone

1ST Trombone

2ND

3RD

Basses

Timpani

Percussion

⑤

Piccolo

1ST Flute

2ND Flute

1ST Oboe

2ND Oboe

PP EXPRESSIF

P. EXPRESSIF

Bb Clarinets

1ST

2ND

3RD

Alto Clarinet

Bass Clarinet

Bassoon

CONTRA

Saxophones

1ST Alto

2ND Alto

Tenor

Baritone

CRCUS

Bb Trumpets (Cornets)

1ST

2ND

3RD

1ST Horn

2ND Horn

Baritone

1ST Trombone

2ND Trombone

3RD Trombone

Basses

Timpani

Percussion

1ST
Flute
348

1ST
Oboe
2ND

B♭ Clarinets

Alto Clarinet

**Bass
Clarinet**

Bassoon
CONTRA

Alto
2ND

Tenor

Baritone

ets
(s)

Tru Corn 2N

3rd

187

2ND

Baritone

127

rombone

Passes

Timpani

Percussion

6

Piccolo

1ST
Flute
2ND

1ST
Oboe
2ND

1ST
Bb Clarinets
2ND
3RD

Alto
Clarinet

Bass
Clarinet

Bassoon
CONTRA

1ST
Alto
2ND

Tenor

Baritone

1ST
Bb Trumpets
(Cornets)
2ND
3RD

1ST
Horn
2ND

Baritone

1ST
2ND
Trombone
3RD

Basses

Timpani

SD
Percussion

Handwritten musical score for page 69, rehearsal mark 6. The score includes staves for Piccolo, Flute (1st/2nd), Oboe (1st/2nd), Bb Clarinets (1st/2nd/3rd), Alto Clarinet, Bass Clarinet, Bassoon/CONTRA, Saxophones (Alto 1st/2nd, Tenor, Baritone), Bb Trumpets/Cornets (1st/2nd/3rd), Horn (1st/2nd), Baritone, Trombone (1st/2nd/3rd), Basses, Timpani, and SD Percussion. The music is in 4/4 time with a key signature of one sharp (F#). Dynamics include *FF* (fortissimo), *pp* (pianissimo), and *pp tres expressif*. The score features various musical notations such as notes, rests, slurs, and articulation marks.

BD

RALL.

PLUS LENT

Piccolo

1ST Flute

2ND Flute

1ST Oboe

2ND Oboe

Bb Clarinets

1ST

2ND

3RD

Alto Clarinet

Bass Clarinet

Bassoon

CONTRA

Saxophones

1ST Alto

2ND Alto

Tenor

Baritone

Bb Trumpets (Cornets)

1ST

2ND

3RD

1ST Horn

2ND Horn

Baritone

1ST Trombone

2ND Trombone

3RD Trombone

Basses

Timpani

Percussion

Handwritten musical score for a symphony orchestra, page 70. The score is divided into two main sections: **RALL.** (Ritardando) and **PLUS LENT** (Even more slowly). The **RALL.** section covers measures 1 through 6, and the **PLUS LENT** section covers measures 7 through 8. The instrumentation includes Piccolo, Flutes (1st and 2nd), Oboes (1st and 2nd), Bb Clarinets (1st, 2nd, and 3rd), Alto Clarinet, Bass Clarinet, Bassoon, Contra Bassoon, Saxophones (1st and 2nd Alto, Tenor, and Baritone), Bb Trumpets (Cornets) (1st, 2nd, and 3rd), Horns (1st and 2nd), Baritone, Trombones (1st, 2nd, and 3rd), Basses, Timpani, and Percussion. The score features various musical notations, including notes, rests, and dynamic markings such as **pp** (pianissimo) and **p** (piano). The key signature is one sharp (F#), and the time signature is 3/4. The **PLUS LENT** section begins with a **pp** marking and a **7 2 2** marking in the Bass Clarinet part.

Piccolo

1ST
Flute

2ND
Oboe

1ST
Bb Clarinets

2ND

3RD

Alto Clarinet

Bass Clarinet

Bassoon

CONTRA

1ST
Saxophones Alto

2ND

Tenor

Baritone

1ST
Bb Trumpets (Cornets)

2ND

3RD

1ST
Horn

2ND

8VA
basso

Baritone

1ST
Trombone

2ND

3RD

Basses

Timpani

Percussion

RALL.

RALL.

RALL

Piccolo

1ST Flute

2ND

1ST Oboe

2ND

Bb Clarinets

1ST

2ND

3RD

Alto Clarinet

Bass Clarinet

Bassoon

CONTRA

Saxophones

1ST Alto

2ND

Tenor

Baritone

Bb Trumpets (Cornets)

1ST

2ND

3RD

1ST Horn

2ND

Baritone

1ST Trombone

2ND

3RD

Basses

Timpani

Percussion

Piccolo

Flute

Oboe

ENG HORN

157

2nd

320 Bb

Alto Clarinet

Bass
Clarinet

1st
Bassoon
2nd

Saxophones

751
Alto
2ND

Tenor

Baritone

LEUTE et GRAVE - 1. - 56

B♭ Trumpets
(Cornets)

135

Horn

Baritone

1ST
2ND
Trombone
3RD

Basses

Timpani

TRI-CYM
Percussion
SD-BD

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①

Piccolo

Flute

Oboe

~~ENG HORN~~

Bb Clarinets 1ST

Bb Clarinets 2ND

Bb Clarinets 3RD

Alto Clarinet

Bass Clarinet

1ST Bassoon

2ND Bassoon

Saxophones 1ST Alto

Saxophones 2ND Alto

Tenor

Baritone

Bb Trumpets (Cornets) 1ST

Bb Trumpets (Cornets) 2ND

Bb Trumpets (Cornets) 3RD

1ST Horn

2ND Horn

Baritone

1ST Trombone

2ND Trombone

3RD Trombone

Basses

Timpani

Percussion

Handwritten musical score for a symphony orchestra, page 74. The score is written for various instruments including Piccolo, Flute, Oboe, English Horn (crossed out), Bb Clarinets (1st, 2nd, 3rd), Alto Clarinet, Bass Clarinet, 1st and 2nd Bassoons, Saxophones (1st and 2nd Alto, Tenor, Baritone), Bb Trumpets (Cornets) (1st, 2nd, 3rd), 1st and 2nd Horns, Baritone, 1st, 2nd, and 3rd Trombones, Basses, Timpani, and Percussion. The music is in 3/4 time. The score includes various musical notations such as notes, rests, dynamics (p, pp), and articulation marks. There are several handwritten annotations and corrections throughout the score, including a large 'V' mark in the English Horn part and various bracketed notes in the woodwind and brass sections. A circled '1' is present at the top right of the page.

Piccolo

Flute

Oboe

ENG-HORN

Bb Clarinets
1ST
2ND
3rd

Alto
Clarinet

Bass
Clarinet

1ST
Bassoon
2ND

Saxophones
Alto
2ND
Tenor
Baritone

Bb Trumpets
(Cornets)
1ST
2ND
3RD

1ST
Horn
2ND

Baritone

1ST
2ND
Trombone
3rd

Basses

Timpani

Percussion

76

SOLO

Piccolo *pp*

Flute

Oboe

ENG HORN

Bb Clarinets **1ST**
2ND
3RD

Alto Clarinet *MF*

Bass Clarinet *MF*

Bassoon **1ST**
2ND *pp*

Saxophones **1ST** Alto
2ND

Tenor *MF*

Baritone

Bb Trumpets (Cornets) **1ST**
2ND
3RD

Horn **1ST**
2ND

Baritone

Trombone **1ST**
2ND
3RD

Basses

Timpani

Percussion

④ RETENU
AU MOUV

Handwritten musical score for a large orchestra, page 79. The score is written in 3/4 time and includes parts for the following instruments:

- Piccolo
- Flute
- Oboe
- ~~Euphonium~~
- B♭ Clarinets (1st, 2nd, 3rd)
- Alto Clarinet
- Bass Clarinet
- 1st Bassoon
- 2nd Bassoon
- Saxophones (1st Alto, 2nd Alto, Tenor, Baritone)
- B♭ Trumpets (Cornets) (1st, 2nd, 3rd)
- 1st Horn
- 2nd Horn
- Baritone
- 1st Trombone
- 2nd Trombone
- 3rd Trombone
- Basses
- Timpani
- Percussion

The score features various musical notations, including notes, rests, and dynamic markings such as *FF* (fortissimo) and *8VA* (octave up). The page number 79 is visible in the top right corner.